



Ensemble Audition Music (Clarinet) Spring 2019

Selections from:

Spohr – Concerto No. 1, op. 26 (Mvt. 3 – Rondo. Vivace)

Grainger – *Lincolnshire Posy* (Mvt. 4 – “The Brisk Young Sailor”)

Glinka – Overture to “*Ruslan and Lyudmila*”

Rossini – Overture to “*L’italiana in Algeri*”

Berlioz – *Symphonie Fantastique*, op. 15 (Mvt. 3 – “Scène aux champs”)

Beethoven – *Symphony No. 6* (Mvt. 2 – “Szene am Bach”)

Bass Clarinet (optional)

Hindemith – *Symphonic Metamorphosis* (Mvt. 4 – March)

Ravel – *Daphnis et Chloe*, Suite 2: “Danse générale”

Suggestions:

Target tempi are provided for each excerpt, but they are only targets. Do not attempt to play these excerpts at a speed that your fingers/tongue/brain are not prepared to play at!

Some of these excerpts are not explicit about phrasing and dynamics. The lack of expression markings does not mean that you should play without expression.

Remember the three most important things about ensemble auditions:

- 1) Rhythm
- 2) Rhythm
- 3) Rhythm

But don’t forget to consider additional aspects of your playing: things like tone, technique, articulation, phrasing, etc.

The bass clarinet excerpts are provided only for those who are interested in demonstrating their abilities on bass clarinet for consideration in ensemble placement. Playing the excerpts does not guarantee a bass clarinet placement. Likewise, not playing the excerpts does not mean that you won’t play bass clarinet.

Bass clarinet “majors” should prepare all eight excerpts on bass clarinet.

Spohr – Concerto No. 1, op. 26 (Mvt. 3 – Rondo. Vivace)

Target tempo is around quarter note = 108

Take the initial *piano* with a grain of salt – it *is* a solo. ...and don't forget to shape the phrases!

Recording via Naxos, search: 8.550688. Track 3, right at the beginning of the movement.

Vivace

p *fz*

fz

A

f

p *pp* *f* *fz*

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one flat (B-flat major) and a 2/4 time signature. The tempo is marked 'Vivace'. The piece starts with a piano (*p*) dynamic and a forte (*fz*) dynamic. The first two lines of music feature a series of eighth-note patterns with slurs and accents. The third line contains a section marked 'A' in a box. The fourth line continues with eighth-note patterns and includes a forte (*f*) dynamic. The fifth line features a forte (*f*) dynamic. The sixth line includes piano (*p*), pianissimo (*pp*), and forte (*f*) dynamics, ending with a forte (*fz*) dynamic. The score is characterized by intricate rhythmic patterns and dynamic contrasts.


Grainger – *Lincolnshire Posy* (Mvt. 4 - "The Brisk Young Sailor")

Target tempo is as indicated, quarter note = 100-104 but....

Choose a tempo that you can play the excerpt at ACCURATELY

Style and rhythm are very important

Recording via Naxos, search: KCD-11159. Track 5, at the beginning of the movement.

 = 100-104

4. "THE BRISK YOUNG SAILOR"

(who returned to wed his True Love)



Sprightly
mp

9
mp (short)

17
mp
(short, detached)

17
mp

17
mf

25
ff

Glinka – Overture to *Ruslan and Lyudmila*

Target tempo is half note = 132-144, but faster is fine, and slower if necessary.

Pay attention to style & note length. Don't overdo the idea of fortissimo, and phrase the lines

Recording via Naxos, search: 8.553247 (orchestra) or 75442262652 (band transcription).

Presto

ff

①

ff

Rossini – Overture to “*L’italiana in Algeri*”

Target tempi: The Andante is slow – quarter = 56-60. The Allegro is brisk, in the vicinity of quarter = 144. Play the Allegro at a tempo that showcases what you CAN do, not what you can not.

The part (to be performed in the CSO next spring) is for Clarinet in C. The excerpt below is transposed, for your convenience. (Original is available on IMSLP, consider working on your transposition skills)

The initial solo melody is an “answer” to an oboe solo. Phrase wisely.

The staccato dots are an indication of quick, light articulation. Heavy articulation is most unwise.

Recording via Naxos, search: 8.570935, Track 2. The excerpt is approximately 1:30 into the piece.

Andante

p

Allegro

p sf p sf p

p sf p sf p

B

Berlioz – Symphonie Fantastique, op. 15 (Mvt. 3: “Scène aux champs”)

Tempo is as marked, eighth = 84

Play comfortably, create the atmosphere. For the record, Berlioz used “pppp” for the echo.

Recording via Naxos, search: 8.572886. The excerpt happens just after 9:45 into the movement.

Adagio (♩ = 84)

solo

mf dolce

(Echo)

ppp *poco f* *cresc.*

sf *sf* *cresc.* ----- *sf* *dim.* *mf*

44

Beethoven – Symphony No. 6 “Pastoral”

(Mvt. 2: “Szene am Bach”)

Target tempo is eighth note = 144-160, or dotted quarter note = 48-54

Start the bar before D. Shape the phrase through sequential material.

The most successful candidates will know the orchestral accompaniment.

Recording via Naxos, search: “Beethoven Pastoral” (there are many, the solo should be around half-way through the track)

Andante molto moto. ♩ = 50.

D Solo

p *cresc.* *f* *p* *tr.*

Bass Clarinet Excerpts

Hindemith – *Symphonic Metamorphosis* (Mvt. 4 – March)

Target tempo is as indicated, around half note = 80

Play as a solo, but realize you're playing within a woodwind choir as well

Recording via Naxos, search: 8.553078. Track 10, the excerpt starts at the beginning of the movement.

(♩ = 80) 4

mp

mf

mf

f

trb

lose

rhythm

trb

A

lift

Ravel – *Daphnis et Chloe*, Suite 2: "Danse générale"

Target tempo is around quarter note = 144. The time signature is 5/4 (3+2)

As above, take the dynamic indication with a grain of salt

Recording via Naxos, search: HRC1036. Track 12, this excerpt is about 2/3 of the way through.

212

pp

213

p

214

mf